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SONG OF THE WATERFALL—EXHIBITION
OF PAINTINGS BY NICHOLAS ROERICH

MARCH EXHIBITIONS

THE annual applied arts and the architectural exhibitions, which were combined for the first time and held in conjunction with the landscape and garden design exhibition under the management of the Woman's National Farm and Garden Association, and the British arts and crafts exhibition created an unusual amount of interest in the galleries of the east wing during March. The relatedness of the various arts represented in these exhibitions was demonstrated to particular advantage in the first gallery where furniture was arranged in the semblance of rooms, and applied art objects, flowers, and architec-

tural photographs were incorporated into the decorative scheme.

The architectural exhibition directed the attention to recent Chicago buildings which have been proposed or recently erected, among which were the Pennsylvania freight house, the Wrigley building, and the Bahai temple, models of the two latter being displayed. A group of models of farm houses and country estates added to the interest of the exhibition. Photographs of the Fine Arts Building of the World's Fair, long known as the Old Field Museum, called attention to the project to preserve it being made by the Municipal Art and Town Planning Committee of the Illinois Chapter of the American Institute of Architects. One gallery was devoted to the work of students in the architectural schools.

The exhibition of the British arts and crafts collected by the Detroit Arts and Crafts Society has been one of the most significant exhibitions of modern craft work ever held at the Institute. The high standard of the British craft worker and his proficiency in a variety of crafts which require an infinite amount of skill have been an inspiration for the American craftsman. The excellence of the British in enamels, embroidery, book binding, printing, and jewelry was displayed to particular advantage. The exhibition was also noteworthy as an expression of the artistic traditions of England and of the genius of William Morris and his associates, the originators of the modern arts and crafts movements. The number of English craft workers represented here who were also sculptors, architects, and painters suggests an enviable relatedness of the arts in England.

The landscape and garden design had for its purpose the utilization of the talents of the artist in the planning and adornment of the garden. An attempt was made to create the atmosphere of the garden with the use of growing plants and greenery to set off sculpture

suitable for fountains and out-of-door use. A number of sketches by students, some examples by professional sculptors, and a few classical subjects were exhibited. Prizes were awarded for sculpture and garden and back-yard designs.

The applied arts exhibition contained as usual the so-called fireside industries, generally carried on in the small and more remote communities, and the more sophisticated work of the city craftsmen. Among the latter group, where there has always been more of a tendency to experiment with new processes, a particular indulgence in batik was observed this year. Several new groups of exhibiting craft workers suggest an increasing interest in the handicrafts. It is gratifying to note that more furniture than usual was exhibited, among which the work of Christina Jensen and Herman E. De Vries attracted particular notice.



MUSICIEN—ONE OF GROUP OF DRAWINGS BY LÉON BAKST
PURCHASED FROM THE S. A. KENT FUND

CURRENT EXHIBITIONS

ON April 15 there will be opened a group of five exhibitions, the First Annual International Exhibition of Water Colors, paintings by Nicholas Roerich, paintings by Will Foster, paintings by Maurice Fromkes, and photographs by the Chicago Camera Club.

In place of the annual exhibition of American water colors usually held in the spring, the Institute will hold its first international exhibition of water colors. By organizing this exhibition the Institute hopes to stimulate a greater interest in this important field of artistic expression, which in reality is a more varied medium than oil.

About seventy-five paintings will be shown, many of which have been lent by private collectors. The American group will include works by Gifford Beal, Hilda Belcher, Edmund Campbell, Mary Cassatt, John R. Frazier, Frederick C. Frieseke, Charles Hopkinson, Dodge McKnight, Francis McComas, Alexander Robinson, John S. Sargent, Alice Schille, William P. Welsh, Arthur B. Davies, Howard Giles, and Paul Dougherty. The foreign group will consist of works by the following British artists, Charles Collings, Stephen Haweis, Laura Knight, Ambrose McEvoy, and W. Russell Flint; the following French painters, Albert Besnard, Claude Monet, Auguste Rodin, Paul Signac, Lucien Simon, and Cézanne;